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American Art News

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NEW YORK, APRIL 15, 1916.

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FRICK BUYS HOUDON BUST.

It is currently reported in art circles that among other important sales of art works, made during the past few weeks for E. Gimpel and Wildenstein, with which house he is now connected, by Mr. Edward Brandus, was one of one of the most famous busts by Houdon. The sale is also reported to be almost a record one as to the price paid and to have only been exceeded by that paid by Judge Gary for Houdon's bust of his little daughter, purchased from Duveen Brothers two seasons ago.

U. S. OFFICIAL BURNS NUDES.

U. S. Collector of Customs Rivers McNeill a few days ago ordered burned two Japanese pictures owned by Jerome S. Blum, a Chicago artist, because the collector decided they were too obscene to be placed on exhibition. The pictures were more than 100 years old. Mr. Blum agreed to the burning of the pictures. It is said that an unofficial offer had been made for the prints by the Field Museum.

ARMLESS VENUS AS LIBERTY.

At a dinner, Apr. 8, at the Hotel Astor, a number of cartoonists and other artists and designers, as well as poster bill board men, pledged their support to the Committee on Industrial Preparedness of the Naval Consulting Board. The dinner was given for Howard E. Coffin, chairman of the committee by the Associated Advertising Clubs of the World. The first of a number of preparedness posters has been painted by Mr. Flagg and shows the Venus de Milo, arrayed as the Goddess of Liberty, while above is the caption "Armless."

MORGAN TAPESTRIES SOLD.

It is announced that P. W. French & Co., 6 E. 56 St., have bought for between \$1,800,000 and \$2,000,000, from Mr. J. Pierpont Morgan, the 40 great tapestries collected by his father, and now at the Metropolitan Museum, where they will remain on view for a month. It is understood that Sir Hercules Read and Mr. Fairfax Murray, who visited this country two years ago, to appraise the tapestries, pronounced them worth \$2,500,000.

The clou of the collection is the famous Mazarin Gothic tapestry, so called after the Cardinal, its former owner and thought by the "expert," Mr. George Leland Hunter to be the finest tapestry in the world. The subject is "The Triumph of Christ and the New Dispensation" and the date about 1500.

Another notable example is the Dollfus' "Crucifixion," which is Early Renaissance and was made about 1525, the design by Bernard van Orley. This was formerly in the collection of the Duke of Berwick and Alva. A second Mazarin tapestry, like the first Gothic is the Saint Veronica, one of the series of 21, of the Knoke collection bought by Mr. Morgan. These include also "The Miracles of St. Claudius," "Ecce Homo," "The Lion Hunt," "Emperor Otto's Judgment," two Ancas and Dido panels, three Mortlakes, with van Orley designs, three XVII century Brussels panels, showing scenes from the life of Augustus Caesar and a Gothic example from the "Story of Man" series.

A group of tapestries after designs by Charles Coppel once belonged to the King of Spain and illustrate "Don Quixote." Three Beauvais examples from the Kann collection designed by Oudry show scenes from the comedies of Moliere.

SELLS ENAMELS AND BRONZES.

In addition to the disposal of his tapestries, it is announced that Mr. J. P. Morgan has sold to the Duveen Bros., the collection of enamels made by his father, as well as the greater part of the Renaissance bronzes. Five of the bronzes will be retained and placed in the Morgan Library. The Museum will further lose from exhibition, the great collection of miniatures, numbering over 800, which will be taken to the owner's country house at Glen Cove, L. I. The miniatures will be withdrawn from display May 1, as it is stated that Mr. Morgan and the Museum authorities fear that a longer continued exposure to the light would result in deterioration. The enamels and bronzes may not be removed for some time.

NEW ASSOCIATES ELECTED.

The following were elected associates of the Nat'l Academy at a meeting held Wednesday: Paul Bartlett, Charles L. Hinton and Anna V. Hyatt sculptors; and William Cotton, Jules Guerin, Lawton Parker, Guy Wiggins, Leopold Seyffert and William H. Singer, Jr., painters. Juries of Selection and Award for the two exhibitions of next season were also chosen.

FARLEY FOR DUNWOODIE.

Countess Anna Leary has purchased Pierre Tartou's Portrait of Cardinal Farley, said to be valued at \$20,000, for presentation to the trustees of Dunwoodie Seminary. It will be an Easter offering and the gift is to be made on Easter Monday at a reception to be held at the Countess' residence.

FOWLES ESTATE DECISION.

Surrogate Fowler has decided that \$200,000 of the \$1,000,000 estate left by the late Charles Frederick Fowles of Scott & Fowles, who was drowned with his wife on the Lusitania, should be given to a sister of Mrs. Fowles. It could not be determined whether Mr. or Mrs. Fowles died first, and the executors asked the court for a construction of Mr. Fowles' will. The Surrogate, under the decisions of the common law, stated that it was apparent that the testator, Mr. Fowles, did not intend that the legacies which he left to his wife in the event of his dying first should go to his own next of kin, unless he long survived her.

PRINT SOLD FOR \$10,000.

The "Portrait of Jan Lutma," an original etching by Rembrandt, etched in 1656, was



MADONNA AND CHILD.
Filippo Lippi.

In coming Riabouchinsky Sale.

SCULPTURE SHOW AT BUFFALO.

An exhibition of the National Sculpture Society will open at the Albright Gallery in Buffalo on June 1 and close Sept. 5. The jury consists of Herbert Adams, Robert Aitkin, Anna V. Hyatt, Albert Jaegers, Isidor Konti, Hermon A. MacNeil, Attilio Piccirilli and Adolph A. Weinman. Works will be shown in the galleries and part of the park space about the building.

ROCHESTER GETS FINE LINDE.

From the exhibition of Ossip L. Linde pictures at the Gillis galleries, Rochester, Mr. and Mrs. Lauriston L. Stone have purchased for presentation to the permanent collection of the Memorial Art gallery, "The Venetian Market Place."

recently sold by Albert Roullier to a prominent western collector for \$10,000.

Jan Lutma was a goldsmith and sculptor, born at Groningen in 1584, who died at Amsterdam in 1669, and was probably a friend of Rembrandt's.

This subject is one of Rembrandt's greatest etched portraits, and this particular impression one of the finest in existence. Comparison has shown this proof to be much finer than the one of the same subject in the first state in the British Museum Collection. The size of the etched surface of the portrait is 7 3/4 x 5 3/4 inches.

Thomas Moran is leaving Pasadena, Cal., on Apr. 20 for the El Tovar Hotel, Grand Canyon, Arizona, where he will probably remain three weeks to paint.

FRAU HANFSTAENGL ON THE U. S.

"Frau Hifrat Edgar Hanfstaengel (mother of Herr Franz Hanfstaengel, the N. Y. art dealer of 543 5th Ave.) says the London 'Daily News' of Mar. 11 last, having visited America, thus related her experiences to a distinguished audience at the Prussian Ministry of the Interior (as reported by the 'Vossische'):

"Even the voyage to New York was not very pleasant. There were on board the ship only three persons who derived no advantage from the war. In New York itself anti-German sentiment was everywhere encountered. Hotels where prominent Germans were staying were boycotted by society. 'We do not care to live with these people under one roof.' After the sinking of the Lusitania the bias against Germans rose still higher and real hysterical excitement ensued. It is a fact that quite a distinguished-looking American spat in the face of a woman who was sitting in the electric car reading the New York 'Staatszeitung,' and could only be prevailed upon with difficulty to make an apology.

"It was extraordinarily difficult to get New York society, which lives in close touch with London, to understand Germany's position. London opinion and testimony were always referred to, in spite of the arguments that America's own history teaches mistrust towards England. The Belgian atrocities were firmly believed in, although correspondents sent to Belgium by certain by no means pro-German papers had been unable to find any support for the stories. The highest Government circles are animated by pro-British sentiments, and only members of the Army and the Navy are to some extent just to Germany."

BLAKELOCK REDIVIVUS.

The anticipated visit of the insane and veteran American artist, Ralph Albert Blakelock to the exhibition of his pictures now being held for his benefit at the Reinhardt Galleries—took place on Tuesday last and has been exploited at such great length in the dailies, that it needs no repeating today.

The artist was brought from the Middletown, N. Y., Asylum, where he has been for the past eighteen years, to the city by his physician, Dr. Ashley, visited the Reinhardt Galleries, inspected and commented interestingly upon his pictures shown there, met his old friend Harry Watrous and remembered him, and was taken on an auto ride, to lunch and the Metropolitan Museum, and later returned to Middletown.

Blakelock is a spare and shrunken man of 69, with good eyesight and fair vigor, giving no indication in speech or manner of his impaired mentality. Whether or not he is still capable of good painting remains to be proven. A good deal of what was written and published in the dailies of his visit to New York deserves the slang appellation of "Guff." There was nothing sensational in the old artist's visit to New York and while the result of such visit and its exploitation may have the good result of markedly increasing the fund being raised for himself and family, through the efforts of well intentioned persons, belatedly awakened to his long immurement in the Asylum and his family's poverty, there are those who criticize the exploitation of this visit as "American hysteria."

ART SCHOOL FREE OF DEBT.

Mr. Frank Tilford, president of the N. Y. School of Applied Design for Women has announced that the school is now self-sustaining and free from debt as the result of donations received recently amounting to \$135,000. Among those who contributed were Mrs. Russell Sage, James B. Ford, J. P. Morgan and John D. Rockefeller.

"SPHINX" GIVES YOU THOUGHTS.

"But the most discussed nude in this Academy exhibition is certainly the 'Sphinx' by Sergeant Kendall," says an Italian writer who claims to be an art "critic" and "expert." "It is a painting expressing and illustrating an idea. Is the artist succeeding? From the philosophical point of view we think not. The 'Sphinx' is not so incomprehensible as the author wished it to be.

* * *
"Art is a means to itself, and no one will dare to accuse the Vatican Venus—that in the pose is not very dissimilar from the Kendall 'Sphinx'—to be too suggestive. In this painting the author, who affirms himself once more strong in drawing, has presented a painting which gives you thoughts."

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CRITIC BOMBARDS ACADEMY.

"The annual exhibition of our National Academy, which is now open, it has been said is more academical than ever. Whether circumstances have conspired to prevent the sending of productions of a living quality to the galleries or whether it has been that the jury has been exceptionally stern it is impossible to say, but certainly the result is one to cause the thinking people who are compelled to attend the Academy to raise their hands in dismay. The two preceding academical shows were sad enough affairs in all conscience, but memory fails to suggest a previous academy that exceeds the present one in dullness.

"There is not a single picture in the exhibition that fires one to such enthusiasm that one rushes about the town exhorting one's friends to hurry up to see it. The tameness of the pictures is so pronounced that all the exhorting no doubt will be of the reverse character. Nevertheless most of the prominent academicians and their favorite pupils are represented in the show. The prizes are more numerous than ever, and with a single exception—Lawson's landscape is worthily honored—have been bestowed upon intensely commonplace pictures. It becomes a painful duty therefore to signalize the exhibition as equally official and stupid.

"So typical an academy would naturally invite one to define the term except that definitions of the word are no longer permissible in the best circles. Defining the term has developed into as fixed a form as has the academy itself, and besides all that one needs to know can be gathered from the dictionaries. One is allowed, however, to crystallize the whole academy into one or two concrete and representative examples. * * *

"J. Alden Weir, though president of the academy, is not usually academic. It is true that his landscapes are limited in range and that he seems to play over and over again the same tune, but the tune is a pretty one and he enters into the spirit of

it. When he painted his 'Follower of Grolier,' however, there is no doubt that he drifted into what Mr. Baker calls the academic 'state.' It is a most posed, unthought-out and wooden affair. If it can be proved that he painted it since his assumption of the presidency it will be an excellent document in the future against permitting any genuine artist to occupy the office.

A Changed Kenyon Cox.

"But Kenyon Cox is the Lord Leighton of our academy. Rightly or wrongly, the public mind has fixed upon him as the type of an American academical. Possibly in these days he is not so aggressive upon the juries as in days past, but the tradition of his former sternness is so fixed that he doesn't have to be. One heard of him and his juries as continually excluding something. At one time it would be a stirring work by George Luks, or perhaps a poetic morceau by A. B. Davies. One heard less of the brilliant talents that he was discovering and placing.

"The juries of course are not invariably the same, and occasionally some one with a drachma or two of red blood more than an academical is supposed to have permitted something with a little life and originality to be accepted. But no such individual graced the jury this year. Thanks to the absolutism of those who chose the pictures, there is nothing to consider but the fruits of the academy itself.

"In consequence I am forced to mention the names of Charles W. Hawthorne, F. Luis Mora and Ivan G. Olinsky. They are seldom referred to in these columns, because as much as possible the effort is made to fix the public attention upon profitable subjects. Certainly there is no temptation here to condemn for the mere pleasure of condemning, and for that matter I have not mentioned the Messrs. Hawthorne, Mora and Olinsky to condemn them. But they are academical fruits. They have been chosen, pruned, dieted, petted and be-medalled. Mr. Olinsky is the prize pupil of the academy schools. Mr. Mora is the product of the Art Students' League, and Mr. Hawthorne is the star pupil of Mr. Chase.

Pets of the Academy.

"No others seem so peculiarly the pets of the academy as these three. If the academy is truly conserving traditions then these three are our modern Hals, Titian and Velasquez in the flesh. Yet it is scarcely likely that either Mr. Cox or Mr. Weir as they sit with their friends of an evening ever grow heated in debate over the attainments of these young artists. What is there to debate in their work?

"No doubt some years ago when these young painters were quite young they dreamed fine dreams of the future when they were to be heroes, like Whistler and Monet and Goya. All students dream such dreams. Lord Leighton himself. I dare swear, dreamed such a dream. When late in life he realized that he was not a Goya but a rich Lord Leighton, very probably the riches helped assuage his grief. So, too, with our much pruned, much instructed young men. The teachings of the Academy have pretty effectually clipped their wings against lofty flying. But it has made them acceptable to the hoi polloi. They won't be greatly talked about, but they will become rich.

"Having spoken of these men, I suppose I should legitimately describe their contributions—but I cannot. I have the vaguest recollection of Mr. Olinsky's painting, some sort of a female three-quarter length I think it is, but at the time I glanced at it it never occurred to me that it would call for a notice. Mr. Hawthorne's has no place in my memory at all. A critic of course looks at everything, but soon learns to protect his poor head from unnecessary impressions. Mr. Mora's large canvas was seen. It was a very large canvas. Strangely enough it was an apotheosis of Goya! As Goya is in fashion this year I trust it will sell.

Cox's 'Truth' Scored.

"Mr. Cox's picture is called 'Truth.' Truth sits upon a stone well curb in a contorted position and holds up a mirror which reflects nothing. Truth's feet and hands are uncomfortably small and not a single joint in Truth's body articulates. Truth will never get up from her uncomfortable position, for as Mr. Cox has drawn her she cannot. Poor Truth! I have a vague recollection of a poem about Truth, read years ago. The poem was by Schiller. Two young men came upon a lonely temple. They were told it was forbidden to enter. It was the Temple of Truth. Nevertheless the young men forced an entrance. They saw the goddess, but Schiller adds, 'They never smiled again.' Has Mr. Cox been reading Schiller?"

—Henry MacBride in N. Y. Sun.

ART BOOK REVIEW.

THOMAS GAINSBOROUGH. By William T. Whitley. 12 mo. London: Smith, Elder & Co.

This new biography of Gainsborough is not only a valuable addition to Gainsborough bibliography but an interesting contribution to the literature on the art of the Georgian period. The author has researched a fairly uncommon field for fresh material and handled his gleanings in a manner which might well tempt biographers of other artists to give attention to this source—a too often despised source—contemporary journalistic criticism. Mr. Whitley's labors have been productive of such important discoveries as the dates of execution of certain famous canvases—as "The Mall, St. James' Park" (recently purchased by Mr. Frick) the portrait of Mrs. Siddons, "The Market Cart" and the "Mrs. Robinson" of the Wallace Collection, as well as of new particulars concerning Gainsborough's rupture with the Royal Academy, which occasioned his permanent withdrawal as an exhibitor. Mr. Whitley's basic sources are the newspaper notices printed, and often written by Sir Henry Bate Dudley, Gainsborough's champion during the painter's entire London career, and the proprietor of "The Morning Herald." Prior to the entrance of Bate into Gainsborough's life, the period from the painter's birth in 1728 as detailed by the biographers Thicknesse and Fulcher is subjected to much inquisitorial scrutiny, especially the period that has to do with the painter's stay at Bath, where he occupied a house in the famous "Circus" as a neighbor of such personages as the Earl of Chatham and the Duke of Bedford, and where John Britton, F.R.S., saw much of him.

The journalist Bate, almost from the moment of Gainsborough's settlement in London in 1774, became the "good angel" of the man who was to enter a bitter rivalry with Sir Joshua Reynolds for leadership among portraitists. Bate continued to exalt the genius of the Sudbury man even after Gainsborough withdrew all his pictures from the 1784 R. A. exhibition because "the hangmen" refused to place his "Three Princesses" in a position desired by him. The author insists on the importance of the information furnished by Bate of Gainsborough's speedy preparation of an exhibition of his own on his withdrawal from the Academy, which he opened in July of 1784.

"The Mall" was one of the pictures in this exhibition, having been painted the year previously. To the R. A. of 1780 Gainsborough sent his portrait of Bate, where it provoked some merriment from its position as a pendant to Copley's "Major Montgomery" and by the side of Fuseli's "Satan."

The author offers a mass of good material on the circumstances of Gainsborough's death in 1788 and the sale of his pictures following. He gives also an interesting chapter on Gainsborough Dupont, and appends a series of letters from Gainsborough to William Jackson of Exeter, the musical composer, whose title to immortality was earned by a strange attack upon Haydn for his ultra-modernism. These letters show the painter of "The Mail" to have been a rather profane correspondent, the master of a terse and not very elegant pen.

Gainsborough may have been a rough hand with the pen, but with the brush his touch was velvet and gossamer.

James Britton.

ART BOOK REVIEW.

JOSEPH PENNELL'S PICTURES IN THE LAND OF TEMPLES. Introduction by W. H. D. Rouse, Litt. D. Crown quarto, net \$1.25. J. B. Lippincott Co., Phila.

As works of art Joseph Pennell's lithographs of Grecian temples, if not inspiring, are interesting as summary and clever representations in black and white of the great architectural remains of the Acropolis. How far they disprove the charge of a Boston authority that Pennell is "nothing but a ragtime sketcher" is a point about which even the most loyal admirers of Whistler's friend and biographer may disagree. The summariness of these black and whites will hardly be denied. The aid of photography is suspected, and the perfunctory touch of the man who feels sure he can "hit it" invariably with little effort is more than evident.

Undoubtedly the lithographs themselves have a quality of which there is no hint in the half tone reproductions, but even after one has inspected the lithographs it is impossible not to conclude that their scale and their number are not fully justified by their artistic merits. The effects of light and shade are no more likely to satisfy artists than the architectural details are to satisfy architects. The feelings of all having been "poured in the same mould" would be less acute were there 10 pictures instead of 40, and the monotony is not much lessened by the running comment of the artist which has the virtue of brevity. The book is well set and well printed.

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THE ARTS IN EARLY ENGLAND, by Baldwin Brown, M.A. Vols. III and IV. John Murray, London. 21/ each.

These volumes, which after a considerable interval follow two similar books dealing with Anglo-Saxon art during the period preceding the Norman invasion, are concerned with the pagan period of Saxon art and industry. These are no mere compilations of facts already ascertained, but an extraordinarily thorough and comprehensive survey, based upon research, concerned not only with the manifestations of Saxon art itself, but also upon comparison with it of its contemporaries elsewhere. An exhaustive survey is made of Tomb Furniture, including the various types of arms and ornaments discovered in this connection, objects which are in the highest degree significant in determining with exactitude the characteristics of domestic arts at a given period.

The author refutes, in no uncertain way, the supposition that Anglo-Saxon art was derivative, owing its inspiration to Frankish models, and establishes in a convincing manner the fact of the native skill in design exemplified in the beautiful specimens still extant of the Kentish jewelry. Much light is thrown, incidentally, on the life and customs of our forebears, while the excellence and variety of the illustrations should be of the greatest value to students of design. There is little doubt that this work will maintain its place as the standard of reference for Early English Art for many years to come.

L. G.-S.

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JAMES B. TOWNSEND, Editor.

Sworn to and subscribed before me this 31st day of March, 1916.

HENRY RITTERBUSCH, Notary Public.

My commission expires March 30, 1917.

(SEAL)

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston, and Lecturer on The History and Principles of Engraving at Harvard University

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Some French Artists during the Siege and Commune, by William Aspenwall Bradley.

Albert Sterner's Lithographs, by Martin Birnbaum.

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EXHIBITIONS NOW ON

McDowell Group Display.

Eight painters and a sculptor are represented in the current MacDowell Club display on at 108 West 55th St., to April 16 inclusive. There are so many weak canvases that anything fairly good shines. Some portrait arrangements by Carl van Buskirk are interesting—individual, and free and broad in treatment, although rather painty. In one clever composition the gay flowered background seems too broken up.

There are two nudes by the same man, in which the drawing is good, the flesh quality excellent and the arrangement pleasing. Greek in derivation, C. E. Polowetski's canvases are each different in technique. A large one in which a nude girl, bound, is shown in the hands of torturers is a typical Salon work. It is strong in a way, but the painter shows little knowledge of color relations, and while well drawn and composed it has no subtlety or charm—a typical French school study by a particularly apt pupil. The portrait of a "Lady in Red" shows knowledge, but is also commonplace. A still life by Dent Robinson is well painted.

Other exhibitors are G. P. Ennis, Charles Jaeger, Oscar H. Julius, Victor Julius, Tom L. Peers and Albert Jaegers, whose sculptures are strong in the conventional monumental way. How many painters we have and how few artists!

Watercolors at Daniel's.

A brilliant little group of watercolors is hung at the Daniel Gallery to Apr. 25. With most of the contributors form is but a secondary matter only suggested, and color is of much moment. Hayley Lever, with his suggestive method falls gracefully into the partly modernist line, and shows shore views here and in England which are notable for air, movement and color. John Marin has several bright landscapes, full of dash and suggestion, in one of which a large tree figures. Various daintily colored souvenirs of vaudeville acts are presented with much vivacity by Charles Demuth. Samuel Halpert and Man Ray both show landscapes which interest in effect of masses, but are rather indefinite in form. William Zorach has landscape work which suggests the Japanese while Marguerite Zorach sends among other examples one suggestive of a child's drawing. In this sleeping humans and animals are strewn over a landscape with a glimpse of water, and a crimson cloud is suspended Zeppelin-like over the scene.

Illuminated Mss. at Bonaventures.

There are now on view at the Bonaventure Galleries, 601 Fifth Ave. to Apr. 29 a number of illuminated books, antiphonal scores and coats of arms, of the XV, XVI and XVII centuries. Among the known calligraphers represented is Nicolas Jarry, famous for his work in the reign of Louis XIV. The bindings, many of which are very fine, include examples of the Eves and Boyer. There are preparations for and prayers to be said during the mass, illuminated by Jarry. Notable among the Books of Hours, is one produced in Northern France, in the middle of the XV century and with 10 large miniatures of Biblical scenes. Another bound by one of the Eves, and dating from 1420, once belonged to a Mme. Thomas Le Tellier, who was Marie Pont St. Pierre. A large framed theological thesis is dedicated by Hardouin the Perefex de Beaumont, Archbishop of Paris, to Emmanuel Theodore de la Tour d'Auvergne, Duc d'Albret.

Important Museum Additions.

A beautiful work in marble of ancient Greek sculpture, an over life-size head of a young athlete, purchased last year from the Rogers Fund, has been placed on view in the Recent Accessions Room at the Metropolitan Museum, where it was first seen at the monthly press view on Apr. 7. This portrait of a handsome young boxer is, according to Director Edward Robinson, who contributes a scholarly article on the bust to the Museum Bulletin, "undoubtedly an original Greek work of the fourth century B. C., executed under the immediate influence of Praxiteles, and probably by a member of his school. It evidently formed part of a full-length statue.

Another notable feature of the occasion was the opening of a new Egyptian room, whose features were commented on by Curator Albert M. Lythgoe. This room is the eighth one of the series and continues the representation of the twelfth and ends at the foundation of the eighteenth dynasty. Though many of the objects shown are familiar to visitors, an almost equal number are recent acquisitions, largely from the excavations in the pyramid field at Lisht, and gifts by Lord Carnarvon from his neighboring work at Thebes.

Here, not far from the statuettes of Sesostris I. shown last year, is displayed for the first time a remarkable figure of a man riding bareback on a black and white mare. This, in addition to being one of the earliest representations of the horse in Egyptian art, is the only known representative of a riding horse modelled in the round.

A modern sculpture, shown in the recent accessions room, is the inimitable marble of his baby girl by Paul Manship, which was recently presented by Mrs. Edward N. Dwight. Here are also shown the museum's recent purchases—the capital example by

Book Workers' Exhibit.

The Guild of Book Workers is holding its ninth annual exhibition in the rooms of the Architectural League in the Fine Art Building, 215 West 57 St.

While artistic bindings make up the greater part of the exhibit there are other features. There is an illuminated copy of Omar Khayyam done by Mme. Da Loria Norman and valued at \$2,000. Marian Baldwin and Scapecci also show finely illuminated letters and pages.

There are many designs for bookplates and title pages and exhibits of end papers, hand made. These are the papers that go just inside a book's covers. John F. Grabau, Emily Preston, Fanny Dudley, Helen Haskell Noyes, Harvey S. Chatfield, Florence Dowden among others show ornamental leather bindings.

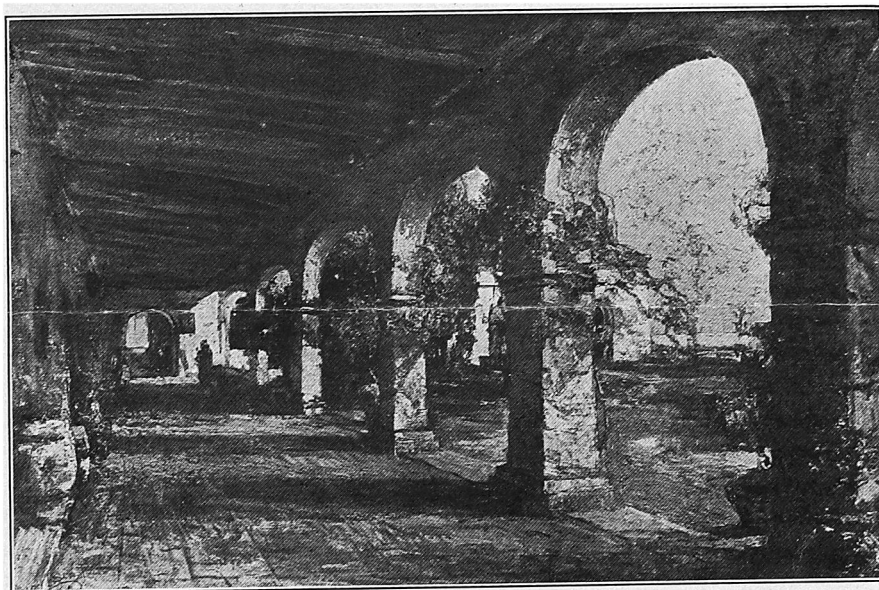
Some of the exhibits are for sale. Visitors will be attracted by an exhibit of Eastern cards.

Montclair Loan Exhibition.

The new Loan Exhibition at the Montclair Museum, consisting of works by Julius Rolshoven, William Couper, and Richard Hamilton Couper, will continue to Apr. 30. Mr. Rolshoven shows portraits, interiors, wood and garden scenes, fantasies, and one of his Tunis pictures. William Couper, sculptor, sends watercolor marines, "Impressions of the Azores and the Mediterranean." Richard Hamilton Couper, son of William Couper, is represented by Tempera Paintings, Oils, Monotypes and Colored Etchings.

Works by Arthur W. Emerson.

A painter of talent, Arthur W. Emerson, found inspiration for a number of brilliantly colored scenes at the Pan'a-Pacific Exposi-



OLD MISSION OF SAN JUAN CAPISTRANO.

Prosper L. Senat.

At the Tilden-Thurber Gallery, Providence, R. I.

Jongkind, a view of Honfleur; Konti's statuette of "Immortality," and various textiles. Also on view are two pencil drawings by Menzel, given by Mr. George Blumenthal, and a Chinese Sung funeral urn presented by Mr. S. Ma for Tonying & Co.

On the main floor was shown a remarkable model, faithful in every detail, executed by Mr. Dwight Franklin of the great hall of Penshurst Castle, England, in feudal times. A feature of great interest in the hall of arms and armor is the famous casque of Philip of Negroli, loaned by Mr. J. Pierpont Morgan. In an adjacent gallery are shown three paintings of men with armor purchased at the last Blakeslee sale by Dr. Bashford Dean, Curator of Armor, and placed on loan by him. It is interesting to learn that the picture by Susermans has been identified as that of Cosimo II of Medicis, and the casque at his right curiously, as one which in the museum's collection. A second portrait by Van Noort has been identified as that of Ferdinand, Cosimo's successor, while one of Ferdinand of Austria is by Coello.

Miss Sweeny's Works at Folsom's.

There are now shown at the Folsom Galleries, 396 Fifth Ave., a number of portraits in oil, pastel, red chalk and miniature by Sarah Catherine Sweeny. The oils number four and they are not impressive, that of three children being particularly uninteresting. In her pastel and red chalk drawings the artist has, however, real success, especially with children. Among the best examples which are drawn with spirit and excellent in character are those of Miss Edith O. Hawk, Mr. Herbert Gray, Mr. Robert Lansing, and Masters Harry Parish and Otto Rohme.

tion. These, with some vigorously handled Provincetown landscapes, are on view in one of the galleries of Goupil & Co., 58 W. 45 St., to Apr. 18. A striking Exposition subject is the glimpse of the equestrian figure of Cortez bulking up against the Tower of Jewels. Other subjects are "Illumination of Festival Hall," "Art, Nature and Night at the Fair" and "Sunset on Dome and Fountain, Court of the Universe." One of the best of the Provincetown series shows a freight train on a siding, which forms "A Link with the World."

Portraits at City Club.

Six portraits are now represented at the City Club, 55 W. 44 St., by Dewitt M. Lockman, shows an interpretation of a vivacious blonde girl and one of a stately brunette, full of character and vigorous in brush work.

There are a brilliant example of Robert Henri and three typical characterizations of femininity and a low-toned picture of a girl at a piano by Wilhelm Funk. Luis Mora contributes a bust portrait of a Spanish girl, Gardner Soper, two pictures of women which have most of the fashion illustrator than the painter quality. Wm. Smedley's portrait of a sweet-faced young woman has charm.

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Theatrical Models at the Century.

William H. Lippincott, chairman of the Art Committee of the Century Association, has arranged in the art gallery, where it remains on view between one and five in the afternoon, to May 2, a highly interesting and instructive loan exhibition of theatrical models, sketches and drawings, made for stage settings, mainly for N. Y. productions.

The models are arranged behind glass in dark alcoves at either side of the room and lit up by electricity, the effects being in nearly every case most artistic and it may, without exaggeration be said, fascinating.

The water color sketches, besides works by the above, include examples of John Mazzanovich, Charles Graham and Walter Burridge.

At the Union League Club.

The monthly exhibition, at the Union League Club, arranged again as a group display by Harry W. Watrous, consists of 27 examples by five men. By A. A. Anderson, there is a large and charming outdoor picture of a young girl, seated on the grass, called "Betty." Seven admirable examples of landscape, portrait and still life, testify to the versatility of Emil Carlsen. There are seven works by F. S. Church, including the delightful "Flowers of the Sea," and "The Enchantress." Chief among the six examples of the admirable art of William S. Robinson are "Grey Cliffs" and "September." The delicate yet vibrant artistry of J. Alden Weir is seen also in half a dozen works, which include "Fall Pastures," "Visiting Neighbors" and "The Fishing Party."

PROVIDENCE.

Recent watercolors by Prosper L. Senat, nearly all scenes in Capri, Bermuda, and on the Dalmatian coast, are on exhibition at the Tilden-Thurber Gallery. Mr. Senat's work is most refined and delicate in color, and the decorative quality emphasized in every subject, and he is especially happy in painting sunlight and the sub-tropical atmosphere. Technically the paintings resemble oils, having a heavy impasto and one tone superimposed on another.

"A Relic of the Saracens" has a broadly painted sunlight effect with details of the architectural features cleverly suggested. "A Capri Pergola" has remarkable perspective in which the accessories are cleverly introduced to carry out the effect of increasing distance. "Old Mission of San Juan Capistrano" is a rich interior with glimpses of tropical vistas seen through a series of archways, and "Approaching Twilight—Bermuda" has a lovely sky with clouds of rose color delicately painted and drawn.

Edward I. Farmer

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private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of
Appraisal either in the first place or for
revision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market values,
both here and abroad; our appraisals are
made without regard to anything but quality
and values, and our charges are moderate—
our chief desire being to save our patrons
and the public from ignorant, needless and
costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested
are reminded that the first two numbers of
Sales of the Year for 1915, in pamphlet form,
are still on sale at the AMERICAN ART NEWS
office, 15 East 40 St., at 25 cents each, post-
age prepaid. No. 1, the Brayton Ives Col-
lection of Prints, and No. 2, the Blakeslee
and Duveen Pictures Sales. The first of
the series for 1916, No. 3, the Reisinger,
Andrews-Canfield, and the Catholina Lam-
bert Picture Sales, is now ready.

AMERICAN PICTURES APPRECIATE

The picture auctions of the season—
while not markedly successful thus far
in the matter of prices and the bring-
ing out of new collectors, have had one
most gratifying feature—namely, the
rise in values and consequent apprecia-
tion, of American pictures.

Not only have most of the pictures
by early and modern American artists
offered at auction since December last,
brought good to unprecedentedly high
prices, but they have more than held
their own with old and modern foreign
works and in some sales, notably the
Lambert, surpassed the figures brought
by the latter.

A landscape by George Inness
brought the highest figure, \$3,050, at
the recent John Anderson, Jr., sale at
the Plaza, while the almost sensational
prices obtained for the Blakelocks, no-
tably the \$20,000 for the "Moonlight,"
at the Lambert sale, has resulted in a
veritable boom for the insane artist's
works.

Good examples of such painters as
J. Francis Murphy, Bruce Crane, and
of course Inness, Martin and Homer,
have passed most of those paid for for-
eign pictures. At private sale the same
story has been told. Winslow Homer's
"The Gale," was sold for the record
price, for an American picture, of \$30,-
000 the other day to the Worcester
Museum, and three examples of Gil-
bert Stuart and several of Sully have
brought exceptional figures of late.

To what is this deserved rise in the
value of American pictures due? Some
argue that the war has brought it
about. We are of the opinion that while
the attention of American art lovers
and collectors may have been diverted,
to some extent, to home products in art
as in other lines, by the war, and they
were thus enabled to form the acquaint-
ance of American pictures—this does
not itself sufficiently account for their
rise in value. We firmly believe that
American pictures, especially of the
safe and sane school, have finally won
recognition on their own merits.

OBITUARY.

S. Jerome Uhl, Sr.

S. Jerome Uhl, Sr. died Wed. at his home
in Cincinnati at the age of 74. He exhibited
in the Paris Salon a number of years ago
and works from his brush are in the Capitol
in Washington and the State building at
Columbus, Ohio.

Nelson S. Bowdish.

Nelson S. Bowdish, a landscape painter,
died Apr. 3 at Skaneateles, N. Y., in his
85th year. He was a veteran of the Civil
War and born at New Lisbon, Otsego Co.
He leaves a daughter and son.

Robert Burns Wilson.

Robert Burns Wilson, painter and poet, a
studio mate at Pittsburg of the late Nat'l
Academy President, John W. Alexander,
died Mar. 31, in St. John's Hospital, Brook-
lyn, at the age of 65. He was born at Park-
er, Pa. Alexander and Wilson made a trip one
summer down the Ohio and on their boat
being wrecked near Paducah, the latter
settled in Kentucky, at Frankfort, remaining
there for nearly 30 years. While in the South
the artist painted "Ashes of Roses" and a
"Head of Christ," which attracted consid-
erable attention. Other works are "Little Bo-
Peep," "Winter Sunset Gloaming" and "The
Spirit of Indian Summer." Besides a num-
ber of portraits, including one of Mr. Henry
Watterson, the artist produced marines and
animal pictures. In addition to poetic con-
tributions to the Century, Harper's, and the
Atlantic, Mr. Wilson published two volumes
of verse "Life and Love," which appeared a

quarter of a century ago, and "The Shadows
of the Trees." He is survived by a widow,
who was Miss Anne Hendrick, and a
daughter.

Enoch Rosekrans Vedder.

Enoch Rosekrans Vedder, architect, son
of the well known painter, Elihu Vedder,
who has long had a studio in Rome, died
in that city of an affection of the brain on
Apr. 2. His widow, Mrs. Angela Reston
Vedder, is now on her way to Italy. Mr.
Vedder was born in Rome in 1878, studied
architecture in Paris and later in Boston.
Nearly ten years ago he began the practice
of his profession in N. Y. In 1914 he suf-
fered a nervous breakdown and went abroad
last December.

Jeremiah D. McAuliffe.

Jeremiah D. McAuliffe, an architect for
the Board of Education and a member of
the American Institute of Architects died
in N. Y., Apr. 7, in his 55th year. He was
born in Hartford, Conn., and is survived by
a widow.

Charles M. Wemmell.

Charles M. Wemmell, known as an artist
and collector, died in Brooklyn, Mar. 31, in
his 77th year. He was born in this city and
at the opening of the Civil War enlisted in
the 71st Regiment of New York volunteers.

John Ley.

John Ley of Racine, Wis., who painted a
life size portrait of Bishop Nicholson, ended
his life in his studio by swallowing cyanide
of potassium. He was 40 years old and
studied in the Royal Art gallery in Copen-
hagen.

CORRESPONDENCE

Academician on Blakelock Case.

Editor AMERICAN ART NEWS:

Dear Sir,
I would be the last to decry the sincerity
of some of those good people, who, even
if belatedly, have rallied to the relief and
support of that eminent painter Ralph A.
Blakelock, nor am I in any way insensible
to his great ability nor unsympathetic to his
sad life history and his present needs, which
bid fair to be well met. But I do not like
the hypocrisy of others who have evidently
apparently seized upon this opportunity,
suddenly afforded through the rise in value
of Blakelock's works, through a sensational
high sale figure—to exploit themselves and
their twenty years' late sorrow for the ar-
tist and his family and some of whom again
doubtless have Blakelocks to sell.
Why have not the collectors who pur-
chased Blakelocks for a song and who can
now unload at great profit interested them-
selves in the artist's case all these years?
Why these maudlin tears now? Does it
need insanity in the case of an American
artist, as it seemingly does a racy divorce
suit or jewels of fabulous price, stolen, for
an American actress to gain a name—to
touch the hearts and unloose the purses of
American art lovers and collectors? If so
must American artists of recognized ability
and performance be declared insane and
consequently have to make sensational copy
for the press—to come into their own?

Yours truly,
Academician.

New York, April 17, 1916.

Department Stores and Blakelock.

Editor AMERICAN ART NEWS:

Dear Sir,
And now the Department Stores are
roused to aid the veteran artist Blakelock.
How touching! One offers an overcoat—
another a hat, while still another promises
to keep him shod the remainder of his days.
How about his apparently hatless, coatless
and shoeless condition these past eighteen
years? Have his wife and children been
shod and clothed and hatted? Oh the uses
of advertising! What does the Artists Fund
Society, which for some time past has been
quietly and unostentatiously sending month-
ly contributions to the family of their dis-
abled brother artist, think of it all?

Anti-Hypocrisy.

New York, April 16, 1916.

Chicago and September Morn.

Editor AMERICAN ART NEWS:

Dear Sir: Twice recently you have con-
nected the hanging of Kendall's "Sphinx"
at the annual American exhibition held
at the Chicago Art Institute last No-
vember, with the treatment accorded by
Chicago to Chabas' "September Morn."
Without attempting to discuss the merits
or demerits of Kendall's painting, may I
suggest that the Chicago, which "shied" at
September Morn, was not the Art Institute,
but a 6-foot "copper" of Irish extraction,

who objected to a display of artistic nudity
in a shop window on one of Chicago's
busiest corners.

While the reproduction of Cabas' paint-
ing was on display in this window, a half
dozen youngsters were always hanging
about. It has been shrewdly surmised that
some one interested in the sale of the prints
may have had to do both with assembling
the crowd of daily onlookers and with re-
porting conditions to the police, thereby
securing a very effective bit of advertising.
Two printing establishments are reported to
have worked overtime in running off
sufficient prints of "September Morn" to
supply the demand.

Respectfully Yours,

Chicago, April 12, 1916.

C. H. H.

A BOSTON ART SAGE MUSES.

No Zeppelin that flew over Paris or Lon-
don ever created any more excitement than
that which affected the artistic heart of
"dear old Boston," when it was found that
that the Art Museum had bought a Haw-
thorne! This news has circulated with
bated breath, and not believed at first, but
when it was found that the work had been
purchased through dealers (none other
than the Messrs. Vose) and it was rumored
that a majority of the trustees thought it
was by the famous author, long since dead,
then it was easily understood. The surpris-
ing fact is that the trustees actually bought
the canvas for "Cold Roast Boston," as dear
old Tom Appleton, of blessed memory,
called it, prefers amateur work by mem-
bers of the "best" families.

"Yes, my deah! Wonderful talent, is it
not? Her grandmother married a Mt. Ver-
non Pinkney, the one who went to Eng-
land with Copley—yes, yes, he did die of
drink, but it was quite the thing at that
time, my deah. Everybody drank hard. No,
my deah, they do not live together, who
does in these days—the family temper you
know, of course, we make allowances. But
did you ever see such color?" "Muddy?"
"Oh, my deah, temperament—temperament
—" "The arm out of drawing?" "Ree-ally;
perhaps—perhaps, but you know the deah
girl has so much feeling; only people with
such blood in their veins could do such
things without a master. Positively no in-
struction, I assure you, my deah!" "Better
if she had?" "Oh, my deah, you do not real-
ize—the good old Bowdoin blood, you
know," etc., etc., etc. Such conversations
are often overheard in local galleries here,
ad nauseam.

And Boston's best, some of them at least,
really think that they know it all.

But there is a glorious lot of humbug in it,
as is proved by a few of the very rich get-
ting together and guaranteeing a couple of
hundred thousand, and the promise of a
third, if all went well, to get the curator of
prints from the Louvre to come over and act
as a buyer of pictures! And he certainly did
act! After a while their eyes were opened,
but not until he had bought some pretty
rotten old stuff. Contemporary art has a
pretty hard road to hoe at the Museum, and
when it was announced that the Guild of
Boston Artists had been invited to hold an
exhibition there, all those who were not in
the Guild got upon their hind legs and howl-
ed, not realizing that it was an entering
wedge to get something alive into the Mau-
soleum.

The reason for the exclusion of contem-
porary art no one knows. The Museum of
Fine Arts, its trustees, subscribers, and
patrons, know nothing by demonstration of
the work of the new men of N. Y., Phila-
delphia, Chicago, or the great middle west.
Never has there been held within its walls
before now, an exhibition of contemporary
art. A few years ago an abortive attempt
was made to have a show of the works of
Boston artists, but the jury, or committee of
selection made such a botch of it, and the
hanging committee showed such favoritism,
that any other project of the kind was killed
for some time.

Speaking of that, and other hanging com-
mittees, why, in the name of common sense,
should there be a sign upon the storm
door of the Fine Arts Galleries in New
York which reads "Pull"? Why advertise
it? "It is all very well to dissemble your
love, but why need you kick me down
stairs?"

The Art Club exhibition here is disap-
pointing. There are a few fine pictures, a
lot of mediocre, and a few bad ones. And
who can explain the selections of the jury of
award? But then who ever can? Why
leave out Yarrow's beautiful portrait, to say
nothing of several landscapes? But, as the
skunk said to the automobile: "Oh, what's
the use?" It is a thankless task and no
one is ever satisfied. The wisest thing to
do is to drop awards and let pictures hang
on their merits, for on their merits they will
eventually live or die. No medal or award
ever made a picture or an artist great, al-
though it may help the sale of his pictures
at the time. Time alone tells the story.
Boston, Mar. 29, 1916. "Veritas."

PARIS LETTER.

Paris, April 5, 1916.

The sale of the rare furniture and bric-a-brac of the late Madame du Sommerard, chiefly inherited by her late husband from the founder of the Cluny Museum, drew a large number of connoisseurs recently to the Hotel Drouot, although few of the well-known collectors were present. The prices were not extraordinary and no very notable pictures were offered, save one by Isabey, which fetched only \$230. A Louis XVI console in mahogany with bronze ornamentation was sold for \$812.

At another recent sale Eighteenth Century engravings by St. Aubin, Baudouin and others secured only fair prices. Two, before the letter, by St. Aubin, were adjudged at \$230 and two by Baudouin at \$207.

At a third auction sale a small plaster cast by Houdon, representing Voltaire seated, the artist's original study for his famous statue of the philosopher, was bought for \$1,130, a Sixteenth Century portrait by an unknown artist of one of the Italian schools. "The Daughter of the Doge," for \$822, and two ancient gouaches for \$204.

Posters, drawings, lithographs, pastels and watercolors, relating to the war, shown by the Harvard Club of Paris, a few days ago, prior to being sent to America for exhibition, excited much interest among native as well as foreign collectors. All the noted French caricaturists were represented. Steinlen, Léandre, Abel Faivre, Poulbot, Forain, Jonas, Synave and Hansi, and some of the eminent painters, notably Simon, Redon, Willette, Roll and Flameng. Realism, satire and pathos intensified, are the dominant notes. Many of the drawings are immensely strong, particularly those of Forain, Faivre, Jonas and Steinlen.

Art Exports To Be Taxed?

Everybody in France who is interested in the art trade is, of course, earnestly opposed to the twofold proposition now before a parliamentary committee: to establish an official list of such paintings and statuary as are to be retained in the country by legal mandate because of their transcendent excellence, and to put a tax on the exportation of all objects of art. In the first instance it is represented that the state would be obliged to pay enormous sums in indemnity to the owners of embargoed pictures, statues, tapestries and furniture; and in the second, the projected task would be nearly impossible of accomplishment. It is pointed out that the catalog of the Louvre has not yet been completed, and that the collection in the Carnavalet Musée, in some respects the most curious in the world, and those in many provincial museums have never been cataloged at all. How (it is asked) can the state do, in reference to private collections, and thousands of single works of art scattered throughout the country, what it has not been able to do with reference to those in its own possession? The answer to this has not been given.

The proposal to exhibit at Toulouse some of the treasures of the Louvre which were sent there for safety in 1914, when the Germans were advancing upon Paris, has met with much timorous opposition. It is contended that for the ancient canvases the danger of irreparable damage is altogether too great. The most authoritative experts in art have taken this position. It is probable that the Toulousains will be obliged to content themselves with an exhibition of statuary alone, since it is conceded that with reference to that the danger would be far less.

Eric Tayne.

PHILADELPHIA.

The scenery of the Selkirk Mountains in British Columbia, the pueblos of the Hopi Indians in Arizona, the mesas of the Zunis in New Mexico, a number of sketches of old Spanish missions in California and some convincing studies of the Maine coast are shown in a collection of 48 watercolors and oils by Mrs. Mary Russell Ferrell Colton now on at the Plastic Club. The most attractive works shown are "Shades of Evening, Walpi, Arizona," "Illecillewaet Valley" and "Mount Sir Donald." A number of the canvases have already been sold through the efforts of Mrs. L. M. Davis, in charge of the exhibition.

Art Museum matters seem at a standstill pending the apportionment of the loan bill to be submitted to the vote of the people in May. The total sum to be asked for has grown from \$86,000,000 to \$114,000,000 and in the list the Museum appears for an appropriation of \$1,000,000, a sum really not sufficient to carry it to completion as provided for in the plans as they now exist.

In the 44th annual report of the Fairmount Park Art Association is the architect's plan of the proposed development of the Schuylkill River front, including in the scheme the Ellen Phillips Samuel Memorial.

Eugene Costello.

BOSTON.

Many of the gallery-trotters who went to view F. C. Friesseke's exhibition of paintings, at the St. Botolph Club the past week, received a severe shock. They had heard of him as a great genius, and knew that he had received the grand prize in the American section of the San Francisco Exposition. Imagine their surprise when they found Mr. Friesseke's pictures so bright and jolly and prettily made, so strong in those qualities that hit off the popular taste! Of course they hadn't expected a genius to be so fond of bright color and strong sunlight, so healthily preoccupied with the joyous side of life!

F. W. Allen's impressive sculptures divided honors with Mr. Friesseke's paintings at the Club exhibition. Among the most notable of the eighteen pieces exhibited was his well-known "Mother and Child," splendidly modelled and modern in spirit. Interesting, also, was the figure of "Orpheus," hesitating before his descent into Hades, and the torso of a dancing girl, lent by the Boston Art Club. Among Mr. Allen's portrait sculptures were such contrasting types as that of George von L. Meyer, Jr., and of the Rev. A. L. Rihbany—the latter a strangely gifted personality, only a few years ago a young Syrian immigrant, but now a Unitarian minister and an accomplished writer of English. Mr. Allen has made a well-characterized study of this unusual man.

Boston is also getting a taste of contemporary French art in the exhibition brought to America by the French Institute of the U. S., which has just reached the Art Museum. The result is that Bostonians have been comparing the work of Gaston La Touche, Lucien Simon, G. Picard, J. A. Munier, Paul Chabas (of "September Morn" notoriety), Joseph Bail and E. Friant with the work of local painters, and not wholly to the disadvantage of the latter! This may be due partly to customary local complacency, but partly, also, to the fact that the works of the Frenchmen, while technically competent and of no little charm (in spots), have no hair-raising marks of distinction.

Meanwhile, work native to the soil may be seen in J. Eliot Enneking's exhibition of little pictures at Cobb's gallery, and Alice Ruggles Sohler's show at the Guild of Boston Artists. Mr. Enneking has become an adept at rendering the New England landscape. Here is an example of a young painter of keen intelligence daily growing in technical facility and power to transcribe faithfully what he sees and feels. His "little pictures" are a pleasure to see.

Singularly efficient and interesting, also, is Mrs. Sohler's performance at the Guild, consisting mainly of portraits and interiors with figures. A product of the Art Museum School, of the comparatively newer crop, she continues to give a good account of herself in clever, thoughtful and seriously made work.

John Doe.

CHICAGO.

The Architectural exhibition held under the auspices of the Chicago Society of Architects, in the Art Institute, is more attractive than any previous annual exhibition. The Illinois Society of Architects, Illinois Chapter of the American Institute of Architecture, officials of the Art Institute, leading architects of the Eastern cities, and architects of the Pacific coast, co-operated in this display. Walker and Gillette, Mead and White, L. I. McKim, Ruth Dean, George S. Welsh, Myron Hunt and Okie and Ziegler, are the firms and individuals best represented.

Independents' Show.

The Independent Society of Artists is holding its first exhibition of some 300 paintings and a score of sculptures on the second floor of the Ohio Building. There are more than a hundred members of this society, and still the roster is growing without passing a jury. Examples from the exclusive and democratic societies are in line and every art society of the city is represented.

The Palette and Chisel Club is featuring paintings by Edgar Payne, Martin Hennings and sculptures by Maximilian Hoffman.

Jules Ratzkowski of Paris and Cairo has an assemblage of oriental and continental tapestries, bric-a-bras, chinass, and old furniture on exhibition in a Michigan Avenue studio, to be sold at auction April 18.

Walter Ufer is howing a score of his California and American landscapes at a local gallery where portraits of Carter H. Harrison and Mrs. W. W. Wardrop of Highland Park, will soon be shown.

H. Effa Webster.

SALES PAST AND TO COME

Freedman and Other Sales.

The story of the Freedman picture sale and of the Wasserman porcelain sale, with prices, buyers, names, etc., will be told in next week's issue of the ART NEWS, April 22, as these occurred too late in the week for publication in this issue.

Daniel S. Miller Sale.

The notable art collection of the late Daniel S. Miller, a brother-in-law of the late Jay Gould and uncle of Mrs. Finley Jay Shepard and George Jay Gould, now on exhibition on the ball room floor and an adjacent suite of ten rooms in the Hotel Savoy will be sold at auction by Mr. Samuel Marx on Monday next, April 17, and the following four days, beginning at 2:30 each afternoon and 8 each evening.

The collection to be sold includes paintings of many schools, jades, rock crystals, faïences, Hispano Moresque plaques, Sevres and other fine modern ceramics, rare ivories, miniatures, old silverware, editions de luxe, fine prints and other artistic property, and there are also a number of small watercolors, dainty bric-a-brac, bibelots, curios, decorated panels, rich Limoges enamels, and numerous cabinet pieces.

Among the paintings are examples of Blommers, Kever, DeBock, D. A. Artz, P. J. Clays, F. Pieters, Fantin-Latour, Monticelli, Boudin, Bougereau, Henner, Marie Dieterle, Roybet, Jean Bertrand, Jules Dupre, Albert Lynch, Lenoir, Lerolle, Groleron, Berne-Bellecour, Chelminski, George Inness, Ridgway Knight, C. S. Pearce, L. P. Dessar, Humphrey Moore, J. G. Brown, J. B. Bristol, James M. Hart, W. de L. Dodge, C. H. Boughton, J. Moreau, Schreyer, Conrad, Kiesel, Joseph Bail, A. Vollon, Monchablon, W. McEwen, Hagborg and Toulmoche.

The books, many from the M. C. D. Borden collection, comprise those bound by Sangorski, Riviere, Tranz-Baugonnet, Pagnant and Adams. There are complete sets, bound in full rich, red levant of the works of Stevenson, Jane Austin, C. Dickens, Hawthorne, Bret Harte, Thackeray, Byron, E. A. Poe, Whitman, Kipling, Fielding and many others. Some of the special books are, Lossing's Field Book of the Revolution, The Countess of Blessington and the Constant edition of Shakespeare in Forty Volumes.

Some of the jeweled bindings are exceptionally fine. There is, for example, an ornate copy of Williamson's "History of Portrait Miniatures," in two volumes and inserted in each of the covers are seventeen miniatures, making sixty-eight. All are from the brush of Miss Currie, the noted English miniaturist.

The jeweled bindings are by such artists as Sangorski, Riviere, Tranz-Baugonnet, Pagnant and Adams. There are illuminated Mss. of John Keats' "Ode to Psyche" and Tennyson's "Lady of Shalott." The "Rubaiyat of Omar Khayyam" is in an exquisite cover of rich levant on which in amethysts are the purple grapes of which the Persian tentmaker sang.

Dickens and Thackeray Collections.

Mr. Edwin W. Coggeshall of N. Y. has long been a buyer of literary rarities. His Dickens and Thackeray collections, many extra-illustrated books, and hundreds of important autograph letters are now on exhibit at the Anderson Galleries, to be sold there on the afternoons of April 25—27 next, inclusive.

The Dickens collection is the finest ever offered for sale at auction, here or abroad. Next to the Harry Widener copy now in a public institution, Mr. Coggeshall has the finest "Pickwick" known, which is to be sold with a page of the original Mss., of which only about 30 fragments are known. Mr. Coggeshall is the happy possessor of no less than 20 of Dickens' works inscribed and presented by the author. One of them was presented by Dickens to his son, another to Douglas Jerrold and a third to Thomas Carlyle. These association books are of extreme rarity and will be eagerly sought for. Nearly all of the works of Dickens are in this coll'n in their original condition, and Mr. Coggeshall has two or three copies of some of the more famous ones. There are three copies of the first edition of Oliver Twist, as well as the octavo edition in original wrappers, and

four copies of the first edition of Sketches by "Boz," one a presentation copy and one with five signed pencil sketches by Cruikshank. Many of the other rare volumes contain original sketches. There are six by "Phiz" in the fine copy of the Pickwick Papers. Original Mss., scores of autograph letters, and 10 pieces of furniture from Dickens' house at Gads Hill are among the many other rarities.

Mr. Coggeshall had first editions of nearly everything Thackeray wrote, and a large proportion of these are in the original parts. Among the miscellaneous books are some that have been beautifully extra-illustrated. Mrs. Gaskell's "Cranford," Mrs. Jackson's "Ramona," and Irving's "Knickerbocker" contain hundreds of original watercolor sketches by W. H. Drake. The "Life of Irving" has been extended from 3 volumes to 7 and Irving's "Washington" from 5 to 13, but still more important is the set of "Battles and Leaders of the Civil War," extended from 4 to 25 volumes by the insertion of more than 1,700 engraved portraits, views, maps and autograph letters.

John Leech Collection.

The largest collection of books illustrated by John Leech and of his original drawings, made by Stanley Kidder Wilson of Philadelphia, was exhibited at the Grolier Club, N. Y., in 1914. As Mr. Wilson is universally recognized as the highest authority on the work of Leech was invited to write the introduction to the catalog. He has now consigned the entire collection to the Anderson Galleries for sale and it is now on exhibition to time of its sale, Monday aft. and eve., April 24. Books illustrated by Leech and bearing on his life and work fill the first half of the catalog, and among them are many very scarce items. The Life of Leech by Frith has been extra-illustrated and extended to four volumes by the addition of 287 etchings, colored plates and autograph letters, and another copy has been extra-illustrated and extended to five volumes by the addition of 700 caricatures, portraits, autograph letters, colored illustrations, and an original drawing by Thackeray.

The second session of the sale contains Mr. Wilson's wonderful collection of original drawings and watercolors by Leech. There are sixteen unpublished sepia drawings, twenty-five original pencil sketches, all the original drawings for "Funny Characters" and "Humorous Sketches," the exceedingly interesting "Disparate Sketches," twenty-four original watercolor and ink drawings which were formerly in the collection of Baron Von Benzon, and the thirty pencil sketches which formerly belonged to Mrs. Edwin Edwards in London. Among the many framed drawings and sketches is the "Race for the Derby"—the finest and largest Leech watercolor in existence.

Objects of Art Sale.

A large, miscellaneous and interesting coll'n of objects of art is now on exhibit at the Anderson Galleries preliminary to the sale on next Tuesday to Thursday afts., inclusive. The principal consignors are Mrs. Ralph Baggaley, of Pittsburgh; Mrs. Joseph J. Little, of N. Y.; Mr. Henri Picard, of Paris, and the Estate of Dr. R. A. Witthaus of N. Y. —Bronzes, embroideries, rugs, tapestries, Oriental porcelains, old Greek and Roman art works, antique potteries and iridescent glass large make up the sale. There is a remarkable Ginori Majolica vase painted by Zoppi. An important part of the coll'n consists of animal heads, among them what is claimed the second largest moose head in the world and the finest head of a muck ox known, which should interest clubs and museums. The sale will also include a valuable coll'n of antique and modern furniture in rosewood, satinwood, violetwood and mahogany.

The Riabouchinsky Collection.

The collection of old masters brought some months ago to this country by Mr. Nicolas Riabouchinsky of Moscow and formerly owned by Prince Colineff-Koutousoff, personal secretary to the Dowager Empress of Russia, will be placed on exhibition at the American Art Galleries on Apr. 21 prior to sale at the Plaza Hotel, Apr. 26. Among the artists represented are Moreelse, Cranachs, Mabuse, van Balen and Jan Breughel, Potter, S. van Ruisdael, Van Goyen, Pieter Breughel the Elder, Joos van Cleef, Sodoma, Lippi, G. van der Meere, Amberger, Dicosimo, Bazzi, Van der Goes, de Bles, Patinir, Moroni and Poussin.

There will also be placed on view at the same time, prior to sale at the galleries, on the eve's of Apr. 26-28, a remarkable collection of views of N. Y. and other American cities.

(Continued on page 6.)

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
"It seems curious now, as one looks back, that pictures of the academic type, as well as the Salon pictures of the 'plein airists,' should have been received with so much favor, and that they should have brought higher prices than the work of the Barbizon painters which has justly become so valuable."

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Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, to April 23. Admission 50c. with Catalog. Mondays free.

American Art Galleries, 6 E. 23 St.—Collection of Old Masters of Nicholas Riabouchinsky on exhibition from Apr. 22.

Anderson Galleries, Mad. Ave. at 40 St.—Objects of Art consigned by Mrs. Ralph Baggaley, Mrs. Joseph J. Little, Mr. Henri Picard, the Estate of Dr. R. A. Witthaus and others, including Bronzes, Porcelains, and Antique and Modern Furniture. The Dickens and Thackeray Coll'n of Edwin W. Coggeshall, of New York. The Leech Coll'n made by Stanley Kidder Wilson. Thirty landscapes by the late Wm. Keith. Arlington Galleries, 274 Madison Ave.—Modern Spanish Paintings by Senor Ernesto Zalls.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.

Bonaventure Galleries, 601 Fifth Ave.—Illuminated Books, Mss., etc., to Apr. 29.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Cathedral Parkway Gallery, 2837 Broadway.—Works by John Sharmman to Apr. 28.

Century Association, 7 W. 43 St.—Loan Exhibition of Theatrical Models, Sketches and Drawings, to May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by Modern Artists, to Apr. 25.

Durant Rice Studios, 16 W. 46.—Tapestries by Mrs. Vanderhoef and Ceramics, to Apr. 19.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, to Apr. 29.

Folsom Galleries, 396 Fifth Ave.—Paintings of India by the late Andre Champollion, Apr. 18-May 1.

Goupil Galleries, 58 W. 45 St.—Sculptures by E. Field Sandford, Jr., Monotypes and Color Prints by Prince Jean Paleologue and Oils by Paul Philippoteaux, Apr. 19-May 2.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art. Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 15.—American and Foreign Lithographs, Apr. 27-May 20.

Knoedler Galleries, 556 Fifth Ave.—Works by Blakelock and Sorolla.

Little Gallery 15 E. 40 St.—Calumet

Crochet and Lustrated China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—American Art, Past and Present, to Apr. 27.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, to Apr. 22.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibit N. Y. Evening School of Industrial Art.

National Arts Club, 119 E. 19 St.—Municipal Art Society Exhibition, Apr. 20-May 5.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings. Shakespeariana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley, to Apr. 22.

Ralston Galleries, 567 Fifth Ave.—Paintings by Albert Worcester, Apr. 17-29.

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Reinhardt Galleries, 565 Fifth Ave.—Works by Raymond Holland, L. Gaspard and Ettore Cadorin, Apr. 17-May 6.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Thumb Box Gallery—Appreciations of Childhood by Van Deering Perrine to April 22.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

Anderson Galleries, Madison Ave. at 40 St.—Objects of Art consigned by Mrs. Ralph Baggaley, of Pittsburgh; Mrs. Joseph J. Little, of N. Y.; Mr. Henri Picard, of Paris; the Estate of Dr. R. A. Witthaus, of N. Y., and others, including Bronzes, Porcelains, Tapestries, Rugs, and Antique and Modern Furniture, Afts. of Apr. 18-20.—Thirty important landscapes by the late Wm. Keith, Aft., Apr. 22.—Leech Coll'n made by Stanley Kidder Wilson of Philadelphia, and exhibited at the Grolier Club in 1914, aft. and eve'g of Mon., Apr. 24.—Dickens and Thackeray Coll'n of Edwin W. Coggeshall, of N. Y., Afts., Apr. 25-27. Hotel Savoy Ballroom, Daniel S. Miller Collection of Paintings, Art Objects and Books, afts. and eve'g, April 17-20.

SALES PAST AND TO COME.

(Continued from page 5)

Paintings by Keith.

A coll'n of 30 paintings by the late Wm. Keith from his son, C. W. Keith of Cal., is now on exhib'n at the Anderson Galleries and will be sold there aft. of Apr. 22. All are landscapes, and important, painted in the artist's best manner. During recent years some Keith paintings have sold at high prices and his popularity with American collectors seems to be growing.

Dr. Ferguson's Collection Sold.

The collection of antique Chinese bronzes, porcelains, paintings, etc., of Dr. John C. Ferguson, was sold Apr. 7, at the American Art Galleries and brought \$12,291. Miss Lorenz, agent, gave \$475 for a bronze layer of the Chow dynasty, \$425 for a bronze wine cooler of the Han dynasty; \$420 for a bronze wine jar of the same period; \$380 for a celadon bowl of the Yuan dynasty; \$350 for a large jade dish, and \$300 for a bronze wine vessel of the Han dynasty. Mr. Kaldenburg paid \$270 for a Kang Hsi peach bloom writer's water holder, and Mr. C. Tinker \$290 for a painting of "Five Egrets." Mr. S. K. de Forest gave \$130 for two Sung plates.

End of Dunwoody Sale.

The late W. H. Dunwoody and others' sale closed at the American Art Galleries. Apr. 7, with a total for the fifth session of \$5,598, which brought the grand total of the sale to \$26,054. Mr. George D. Smith gave \$350 for a second folio, 1632 Shakespeare; \$225 for 74 volumes, all first editions, of the Waverly novels; \$175 for the Mss. of Swinburne's "Dedictory Poem for the Third Series of Poems and Ballads," \$150 for a "Book of Beauty with drawings in colors by Barret and Tenniel, and \$117 for 99 caricatures in color by Rowlandson, Cruikshank, Gilray, etc.

Mr. Madison paid \$345 for the Waverly novels and Lockhart's Scott, Edinburgh, 1901, both extra illustrated, and Mr. L. Clark, the same amount for "Shipwrecks," a volume of 9 pamphlets, London, 1804. Charles Scribner's Sons gave \$180 for Sargent's "Silva of North America" and Mr. F. Black, \$150, for the Mss. of Sherman's report to the Secretary of War, on the reorganization of the army. Mr. Morris gave \$137 for Coombe's "Dance of Death," with plates by Rowlandson.

Persian Collection Sold.

A collection of Persian antiquities belonging to Haji Ali Agha, sold at the Anderson Galleries on Thursday, brought \$4,112.50. An Ispahan rug, woven for a Shah, brought \$525 from Mr. Robert W. Watkins.

A Blakelock Sells for \$265.

At a sale, Wed. eve'g, at Silos' Fifth Ave. Galleries, "The Trout Brook," by Ralph Albert Blakelock, 12 by 10 inches in size, brought \$265 from Mrs. Sanford.

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John Leech Collection

of

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Red Cross Sale at Christies.

A Red Cross sale has been going on for
several days, opening Apr. 6, at Christies
in London. On Apr. 8 offers by Delaslo,
John Lavery, Augustus John and the Hon.
John Collier, to paint portraits were auc-
tioned. Mr. C. Agnew paid \$5,250 for the
Lazlo portrait and Sir M. Samuel \$4,162 for
the Lavery. The John offer brought \$1,630
and Sir John Collier's \$1,050. Another day
the Duveens gave \$7,500 for a group of
four miniatures, two by George Englehart.
A necklace given by Mrs. Adair sold to
Mr. Weil for \$3,350.

Book Sale at Anderson's.

On Apr. 7, the libraries of Edson S.
Jones and Charles J. Fisk were sold in
two sessions at the Anderson Galleries for
\$4,997.65. Mr. Gabriel Weiss paid \$270 for
the Joseph Jefferson autograph edition of
Washington Irving; \$118 for an edition of
Oliver Wendell Holmes, signed by him,
and \$100 for a richly illustrated edition of
Victor Hugo. Mr. George D. Smith gave
\$230 for an autographed edition of Irving,
with a page of Mss. Mr. A. W. Clark se-
cured for \$105 a Coquelin edition of Moliere,
with vignettes by Leloir.

Freedman Furniture sold.

At Silo's Fifth Ave Galleries, Apr. 8, a
collection of furniture, rugs, etc., brought
\$20,849. A Louis XV reception suite, up-
holstered in silk Beauvais tapestry which
belonged to Mr. Freedman sold to Mrs.
Giddings for \$1,450. A French Renaissance
Settee, upholstered in Flemish verdured
tapestry, which also belonged to Mr. Freed-
man, sold to Mr. J. B. Scott for \$600.

Hadduck Library Sold.

The opening session Monday at the An-
derson Galleries, of the library of the late
B. F. Hadduck of Phila. brought \$1,571. Mr.
H. B. Brugeheisen gave \$137 for the 11th
edition of the Encyclopedia Britannica. Mr.
H. Mischke paid \$44 for "Chants et Chan-
sons "Populaires de la France," Paris, 1843.
Mr. H. B. Smith \$30 for "Bleak House" in
the original wrappers, London 1853, and
Mr. Gabriel Weiss \$28 for Chapman's trans-
lation of the works of Anatole France.

The sale closed Wed., with a grand total
of \$4,881.50. Mr. James F. Drake paid \$80
for the Grolier Club's Rubaiyat, and Mr.
E. Turnbull \$77 for the same Club's "De-
cree of the Star Chamber."

Print Sale at the "A. A. A."

The opening session, Wed. eve., at the
American Art Galleries, of a large collec-
tion of prints brought \$11,325. Mr. Ed-
ward D. Balken gave \$1,125 for a first state
of Durer's "Adam and Eve." Mr. K. T.
Chester paid \$800 for the "Melancholia."

Keppel & Co. gave \$520 for the "Large
Fortune," and M. Knoedler & Co., \$510, for
the "Virgin Holding a Pear." Mr. Seaman,
agent, gave \$240 for the "Rape of
Amymone," and \$235 for "The Little
Horse." For Schongauer's "Christ Bear-
ing the Cross," Mr. Chester paid \$750, while
Mr. E. T. Junior gave \$250 for Mantegna's
"Bacchanalian Group with Silences," and
\$230 for his "Christ Descending into Hell."
Da Modena's "The Fate of the Evil Tongue"
went to Mr. Chester at \$200.

The final session Thursday brought \$14,-
786.50, which brought the grand total to
\$26,111.50. Mr. A. Soldwedel gave \$1,700 for
the color mezzotint of "Lady Charlotte Gre-
ville," by James Young. He gave \$900 for
"A Young Lady Encouraging a Low Com-
edian," by Ward; \$510 for Smith's "A Visit
to Grandfather," \$425 for "The Soliloquy,"
by Ward; \$325 for his "Lucy of Leinster,"
and \$300 each for Janinet's "La Confiance
Enfantine," and "La Crainte Enfantine."
To A. Rudert, agent, went at \$950, Say's
"Crossing the Brook," and for \$325, an
XVIII century French print, "Le Dejeuner."

Two Stamps Bring \$1,730.

There were sold at auction, Apr. 12, in
the rooms of the Collectors' Club, 30 E. 42
St., two rare postage stamps for \$1,730.
Both had been issued by the Postmaster of
Brattleboro, Vt., in 1846, one year before
the U. S. Govt. made its first postal issue.

Sale at the Parke Galleries.

A sale at the Hiram Parke Galleries, Mar.
30-31, of the late Dr. M. C. Gould and
others antique and modern furniture, art
objects and engravings, realized \$6,929. Mr.
Van Brinck gave \$120 for a bronze group;
Mr. Thomas Greenwood \$100 for a Colonial
mahogany dining room set, Mr. Di Salvo \$95
for a Sevres vase and Mr. Jules Glaenger \$90
for a pair of blue and white Chinese vases.

Velvets and Embroideries.

The Vitali and Benguiat collection of old
velvets and embroideries, was sold at the
American Art Galleries on Thursday after-
noon, for \$22,192.50. Mr. Edson Bradley
gave \$900 for two crimson velvet staircase
hangings. Mr. K. T. Stockton gave \$550
for a Florentine XVI century panel. W. W.
Seaman, agent, paid \$2,425 for a crimson
velvet cope, and \$400 for an Italian Ren-
aissance velvet hanging.

FOR ARTIST'S EQUITY IN WORK.

The artists' committee of the Authors'
League of America is inaugurating a propa-
ganda to have a law passed to obtain for
artists a lifetime equity in their works. The
idea is to give the artist 2 per cent. of the
increase in value. The idea was partly
suggested by the Blakelock case.

The Anderson Galleries
Announces an Important Sale of Paintings
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WILLIAM KEITH

Thirty Landscapes by this distinguishedⁿ Artist are
now on Public Exhibition, consigned by his son, Mr. Charles
W. Keith of California, for Unrestricted Public Sale on
the Afternoon of Saturday next, April 22, 1916, at 2.30
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Mr. William B. McCormick, long art
critic of the Press has lately joined the edi-
torial staff of the Army and Navy Journal.
He continues as art writer for the Mail.

Mr. Henry Reinhardt of 565 Fifth Ave.,
announces that his son, Mr. Paul Reinhardt,
has been admitted into the business as a
partner, and that from Apr. 15, the firm
name will be Henry Reinhardt and Son.

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